



DOWN TO EARTH



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DOWN TO EARTH



Music transcriptions by Pete Billmann and Jeff Jacobson

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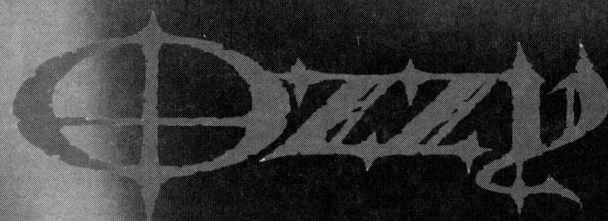
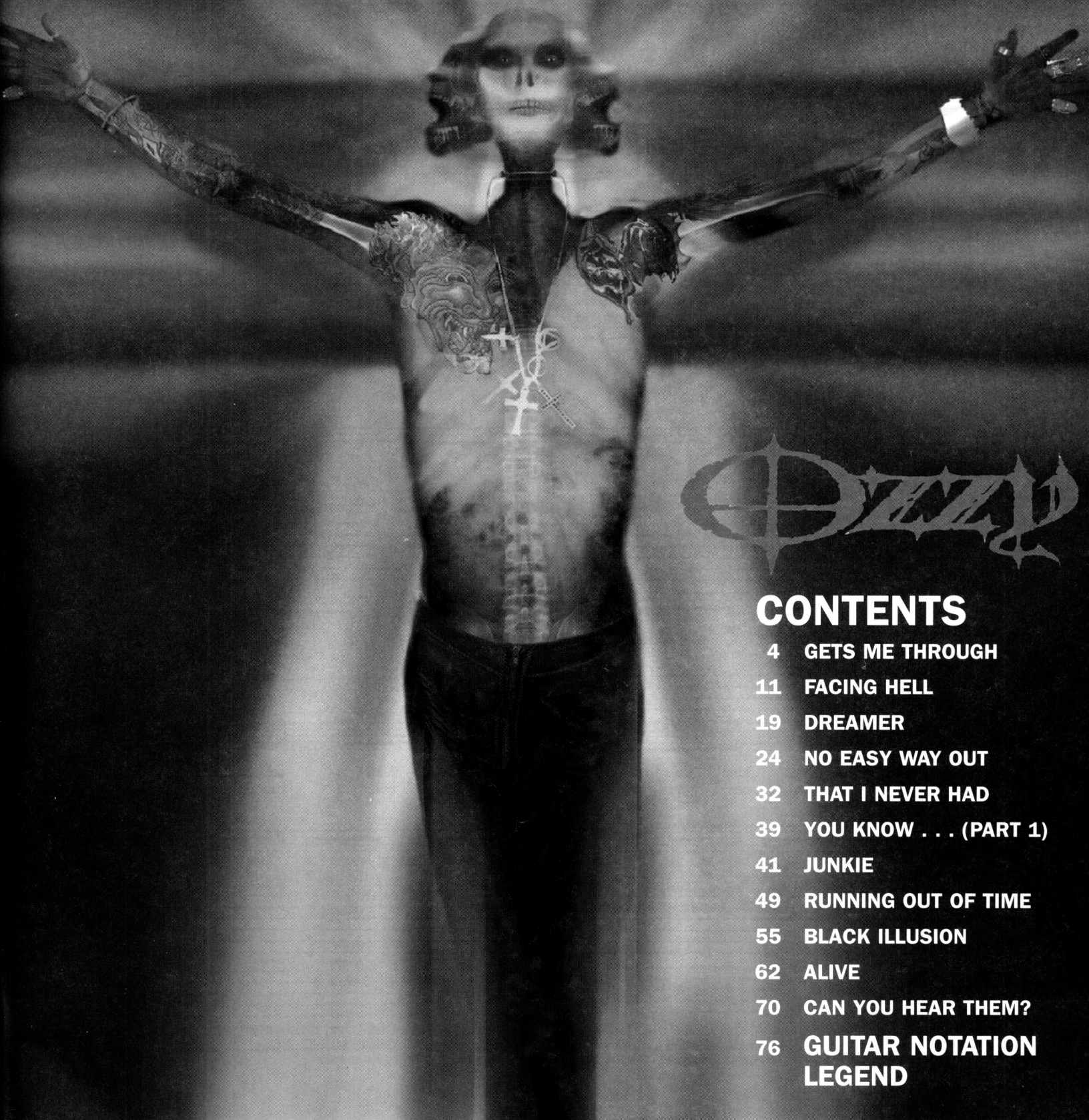
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DOWN TO EARTH



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LEGEND

Gets Me Through

Words and Music by Ozzy Osbourne and Tim Palmer

Intro

Slow Rock ♩ = 74

*Gtr. 1
(clean)

Em C7

mp let ring throughout

TAB

*Piano arr. for gtr.

Em C7

8va -----

H.H. - - -

Gtr. 1 tacet
Gtr. 2
(dist.)

Riff A F#5 E5 F#5 E5 F#5 E5 End Riff A

f

1/4 1/4 1/4

Verse

E5 G E5 G E5 G E5 G E5

1., 3. I'm not the kind of per - son you think I am. _____
2. I try to en - ter - tain you the best I can. _____

2nd & 3rd times, Gtr. 3: w/ Riff B

G E5 G E5 G E5 G

I'm not the an - ti - christ or the I - ron Man.
I wish I start - ed walk - ing be - fore I ran.

E5 G E5 G E5 G E5 G E5

I have a vi - sion that I just can't con - trol.
2., 3. But I still love the feel - ing I get from you.

G E5 G E5 To Coda ⊕ G E5 G

I feel I've lost my spir - it and sold my soul.
I hope you'll nev - er stop 'cause it gets me through, — yeah.

Riff B
Gtr. 3 (slight dist.)

mf
let ring throughout
w/ panning effect

Interlude

Gtr. 2: w/ Riff A (2 times)

E5 F#5 E5 F#5 E5

F#5 E5

F#5 E5

F#5 E5

F#5 E5



Got no con - trol. _____
It gets me through, _____ yeah.

Bridge

E5

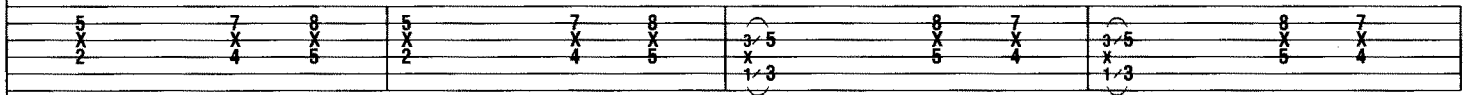
C7



The feel-ings that _____ I _____ hide _____ be - hind. _____ Some-times re - al - i - ty's _____ un - kind. _____

Gtr. 2 Riff C

End Riff C

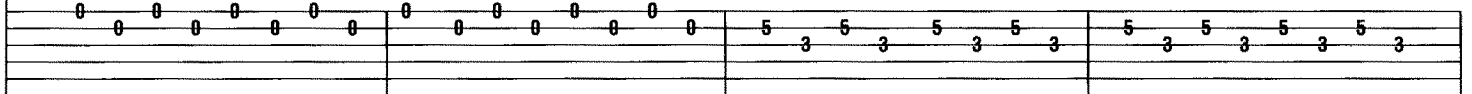


Gtr. 3 Riff C1

End Riff C1



let ring throughout



Gtrs. 2 & 3: w/ Riffs C & C1

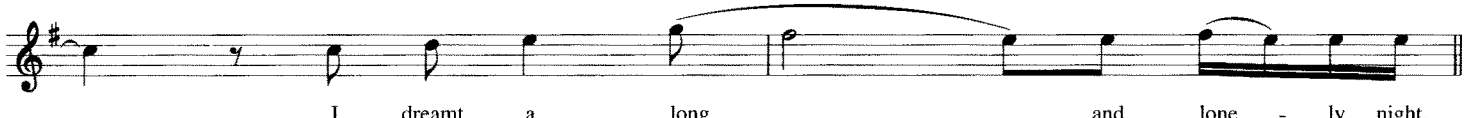
E5



_____ The night - mares start _____ for _____ me _____ at _____ night. _____

C7

Gtrs. 2 & 3: w/ Fill 1 & Rhy. Fill 1
B5 D5



_____ I dreamt a long _____ and lone - ly night. _____

Fill 1

Gtr. 2



Rhy. Fill 1

Gtr. 3



E5

Gtr. 4 (dist.)

E5
 Gtr. 4 (dist.)

f

9 11 11 11 (11) 9 14 12 11

Gtrs. 2 & 3

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first six measures of the melody, each marked with 'P.M. - 1'. The second system contains the remaining measures, including a final double bar line and a key signature change to one sharp (F#).

C5

G5

P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4

P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4

E5

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first four measures of the melody, which are identical to the first four measures of the 'The Bird Song' score. The second system contains the next four measures of the melody, which are also identical to the corresponding measures in the 'The Bird Song' score. The lyrics 'The Rose Tree' are written below the first measure of the second system.

Gtr. 2: w/ Riff A (2 times)
Gtrs. 3 & 4 tacet

A5 A \flat 5 G5 F \sharp 5

P.S.

⊕ Coda

E5 G E5 G E5 B5 D5

it gets me through, — yeah.

Outro

Gtr. 2: w/ Riff A (4 times)

E5 F \sharp 5 E5 F \sharp 5 E5 F \sharp 5 E5 F \sharp 5 E5

I'm — just try - in' to live, yeah.

Play 4 times

Gtr. 4 E5 F \sharp 5 E5 F \sharp 5 E5 F \sharp 5 E5 F \sharp 5 E5

w/ wah-wah

Gtr. 2

Gtr. 2: w/ Riff A (till fade)

Begin fade

Gtr. 4

F#5 E5 F#5 E5 F#5 E5 F#5 E5

grad. bend 1

14 12 15 12 14 12 15 12 14 12 12 15 14 12 15 12 14

X X

F#5 E5 E5 F#5 E5 F#5 E5

8va

grad. bend 1 1/2

14 12 12 12 15 15 15 12 15 12 15 (15) 12 15 12 15 (15)

3 3

E5 loco

F#5 E5

3 6 3

12 15 12 15 (15) 12 15 12 15 12 15 12 15 12 15 12 15 15 12 15 12 15

F#5 E5 F#5 E5

10 12 6

15 12 15 12 15 12 15 12 17 12 15 12 15 12 15 12 14 12 16 12 15 12 12 12 12 12 12 12 12 12 12

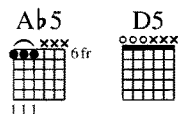
F#5 E5 F#5 E5 F#5 E5

6

12 14 (14) 12 15 (15) 12 14 13 12 15 13 12 14 16 16 16 16

Fade out

Words and Music by Ozzy Osbourne, Tim Palmer, Geoff Nichols and Scott Humphrey



Intro

Moderate Rock ♩ = 132

Gtrs. 1 & 2 (dist.)

D5

Rhy. Fig. 1

End Rhy. Fig. 1

D5 A♭5 G5 F5 D5

A \flat 5 D5 E \flat 5

D5 A \flat 5 G5 F5 D5

A♭5 B♭5

End Rhy. Fig. 2

Rhy. Fig. 2

The musical score for 'The Rose Tree' is presented in two systems. The top system features a treble clef and a key signature of one flat (B-flat). The melody is written in a single staff, starting with a forte dynamic (f) and a repeat sign. The accompaniment is written in a single staff below the melody, featuring a series of chords and a bass line. The bottom system continues the melody and accompaniment, with the melody staff showing a repeat sign and the accompaniment staff showing a series of chords and a bass line. The score is labeled 'P.H.' at the end of the melody staff in the bottom system.

Pitch: D

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5

1. You made a

Verse

D5

Eb5

C5

D5

prom - ise of ___ pro-tec - tion to a fu - ture af - ter - life, ___ to the
chil - dren sit ___ and lis - ten, the be - lief was in ___ their eyes. ___ In a

Gtrs.
1 & 2 Rhy. Fig. 3

P.M. — 4

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D5 Eb5 C5

fi - nal res - ur - rec - tion and to e - ter - nal par - a - dise. —
 land with no — to - mor - rows, through the night you hear — their cries. —

End Rhy. Fig. 3

D5 Eb5 C5

— But then I'm blind - ed just with temp - ta - tion in - to
 — But then your eyes just skip the pag - es of a

Rhy. Fig. 4

P.M. — P.M. —

D5 Eb5

ev - 'ry mor - tal sin. — Is it God that sits there wait -
 book that nev - er ends. — Is it God that sits there wait -

P.M. — P.M. — P.M. —

C5 D5 N.C.

- ing or will the dark - ness suck me in? — } Let's wake up the dead. —
 - ing? Do you hear the call a - gain? — }

End Rhy. Fig. 4

P.M. — P.M. — P.M. —

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2

D5 Ab5 G5 F5 D5

Ab5 D5 Eb5

D5 Ab5 G5 F5 D5

Ab5 Bb5



Gtr. 3 (dist.) Riff A

End Riff A



To Coda

Gtr. 3: w/ Riff A

D5 Ab5 G5 F5 D5

Ab5 D5 Eb5

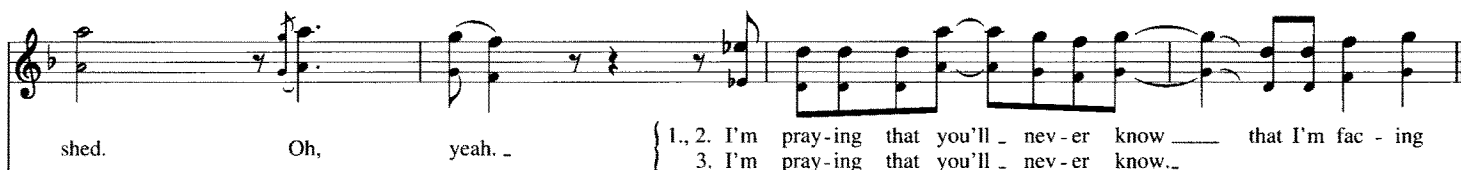
D5 Ab5 G5 F5 D5

Ab5

F

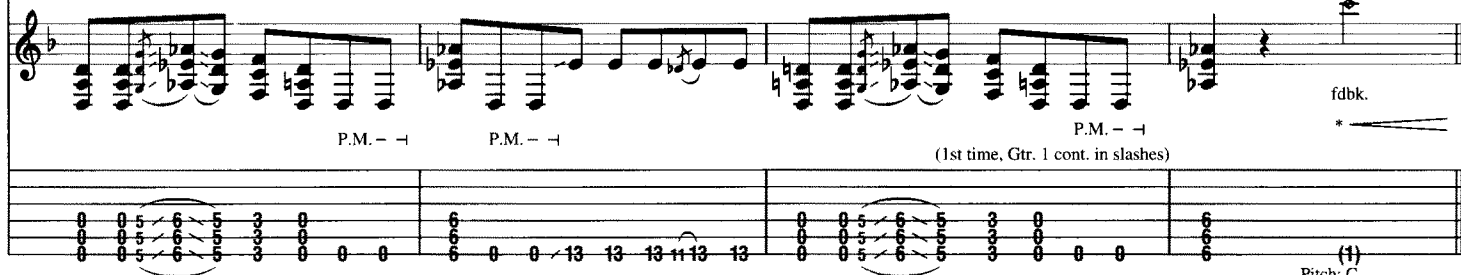
3fr

Gtr. 1



Gtrs. 1 & 2

Gtr. 2



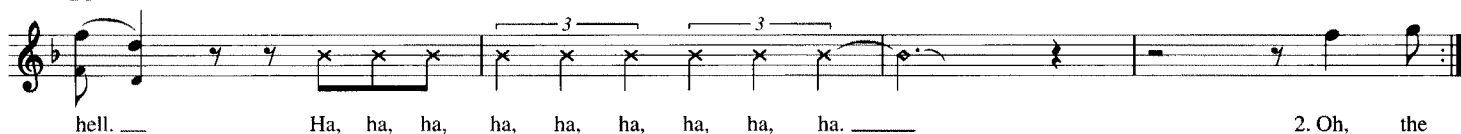
Pitch: C

* Vol. swell

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5



2.

Interlude

Gtrs. 1 & 2 tacet

D5

Ab5

D5 Ab5

D5

G5

F5

D5

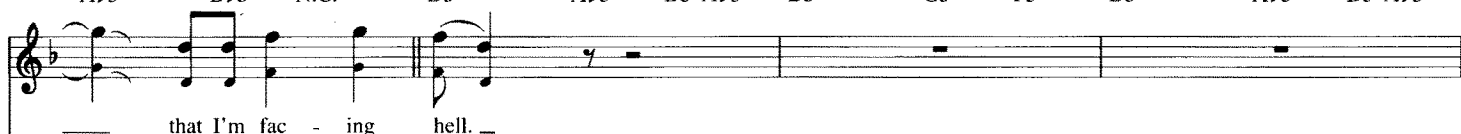
Ab5

D5

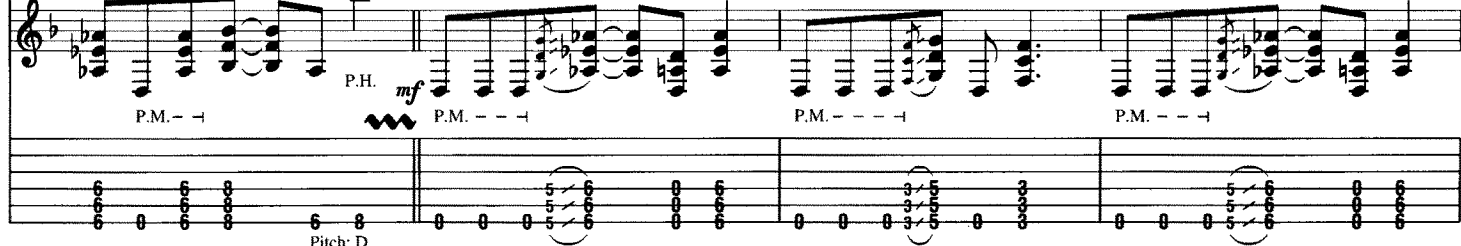
Ab5

D5

Ab5



Gtr. 4 (dist.)



Pitch: D

The image shows a musical score for a guitar solo. The top staff is in treble clef, with a key signature of one flat (Bb) and a tempo marking of 'Gtr. 5'. The solo is divided into two sections: Eb5 and C5/G. The Eb5 section consists of a series of eighth notes with a descending melodic line, starting on a G#4 and ending on a Bb3. The C5/G section consists of a series of eighth notes with a descending melodic line, starting on a C5 and ending on a G4. The bottom staff shows the fretboard positions for the solo, with fingerings indicated by numbers 1-4 and 10-12. The fretboard is divided into two sections corresponding to the Eb5 and C5/G modes. The Eb5 section starts on the 12th fret and ends on the 10th fret. The C5/G section starts on the 10th fret and ends on the 12th fret.

D5 N.C. D5 Eb5

grad. bend 1 1/2 1/2 1

P.M. - - - - - 4 P.M. - - - - -

Gtrs. 1 & 2: w/ Rhy. Fig. 4

Gtr. 5 D5 Eb5 C5/G

D5 N.C. Gtr. 5 tacet D5 Eb5 C5/G

Gtr. 6 (dist.)

f w/ wah-wah as filter

Gtrs. 1, 2 & 4: w/ Riff B
Gtr. 6 tacet

D5 N.C. D5 Ab5 D5 Ab5 D5 G5 F5 G5

Gtr. 5

grad. release

semi-harm.

D5 Ab5 D5 Ab5 D5 G5 F5 G5 N.C.(D5)

8va

loco

grad. bend

w/ tuning peg

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 3
Gtr. 5 tacet
D5

3. It's just a cra - zy world we're learn - ing that I'm out of my mind. You pray to -

w/ tuning peg

C5 D5 N.C. D5

mor - row but you're liv - ing to - day. _____ E - vil one is com - ing and he's

Gr. 6

12 (12) (12) (12) (12) 10

E♭5 C5 D5 *D.S. al Coda*

Gr. 1 & 2

knock - ing your door, — 'cause to - day's _____ the day _____ you'll pay. _____ Let's wake up the dead. —

(One, two, three, four, five!)

12

⊕ Coda

Gr. 1 & 2: w/ Rhy. Fig. 2 (2 times)
Gr. 3: w/ Riff A (2 times)

A♭5 B♭5 N.C. D5 A♭5 G5 F5 D5 A♭5 D5 E♭5

Let's wake up the dead. _____ Oh, yeah. _____ It's

Gr. 5 8va

P.H. wah-wah off

P.M. — — — —

20 (20) 20 (20) 20 (20) 20 (20) 10 (18)

pitch: D

D5 A♭5 G5 F5 D5 A♭5 B♭5 N.C. D5 A♭5 G5 F5 D5

burn - ing the dev - il, you know. _____ More tears are _____ shed. _____ Oh,

8va

19 (19) 20 (20) 20 (20) 20

Ab5 D5 Eb5 D5 Ab5 G5 F5 D5 Ab5 Bb5 N.C.

yeah. — I'm pray - ing that you'll nev - er know — that I'm fac - ing

8va loco

6 6 6

(20) 20 (20) 18 (18) 19 (19) 15 13 10 15 13 10 15 13 10 15 13 10 13 12 10 13 12 10 12 10

Outro

Gtrs. 1 & 2: w/ Riff B (2 1/4 times)

Gtr. 4: w/ Riff B1 (4 times)

Gtr. 5 tacet

D5 Ab5 D5 Ab5 D5 G5 F5 G5 D5 Ab5 D5 Ab5 D5 G5 F5 G5

hell, — that I'm fac - ing hell, — that I'm fac - ing

D5 Ab5 D5 Ab5 D5 G5 F5 G5 D5 Ab5 D5 Ab5 D5 G5 F5 G5

hell, — that I'm fac - ing hell. —

Gtr. 5

w/ wah-wah as filter

12 10 11 10 12 10 11 10

Fade out

D5 Ab5 D5 Ab5 Gtrs. 4 & 5 tacet D5

Gtr. 5 Gtr. 4 divisi Gtr. 6 (dist.) (Synth.) 5

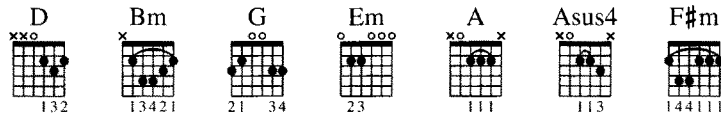
mf P.H. Harm.

12 12 12 13 (13) 12 0 0 0 5 6 0 6 12

Pitch: C

Dreamer

Words and Music by Marti Frederiksen, Ozzy Osbourne and Mick Jones



Gtr. 1: Drop D tuning, down 1/2 step:
(low to high) D \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Gtrs. 2-5: Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Slowly $\text{♩} = 82$
D

Gtr. 2 (acous.) *mp*

Rhy. Fig. 1

* Gtr. 1 *mf* w/ fingers

TAB

5 5 3 3 2 2 0 0 2 2 5 5 3 3 2 2 0 0 2 2

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

* Piano arr. for gtr.

Verse

D

Rhy. Fig. 2A

Bm

1. Gaz - ing through the win - dow at the world _ out - side,

End Rhy. Fig. 1 Rhy. Fig. 2

let ring

0 2 2 3 2 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2

5 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4

2 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

D Bm G

won - der - ing _ will moth - er earth _ sur - vive, _ _ _

hop - ing that man - kind will stop a - bus -

let ring

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

5 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

2 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

5 5 4 5 4 5 4 0

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Em A Asus4 A End Rhy. Fig. 2A

- ing her some - time. _____

End Rhy. Fig. 2

let ring

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

D Bm

Af - ter all, ___ there's on - ly just the two of us ___ and

D Bm G

here we are ___ still fight - ing for our lives, ___ watch - ing all ___ of his - to - ry ___ re -

Em A Asus4 A

peat it - self time af - ter time. _____ I'm just a

Chorus

D Bm F#m A Asus4 A End Rhy. Fig. 3A

Gtr. 2 Rhy. Fig. 3A

dream - er, ___ I dream my life ___ a - way. ___ I'm just a

Gtr. 1 Rhy. Fig. 3 End Rhy. Fig. 3

let ring

Gtr. 3 (elec.) Rhy. Fig. 3B End Rhy. Fig. 3B

mf

w/ clean tone

Bridge
Em A Em A

Rhy. Fig. 4A End Rhy. Fig. 4A

Gtr. 2

high-er pow-er may _ be God or Je - sus _ Christ. It does-n't real-ly mat-ter much _ to me. _ With -

Gtr. 1 Rhy. Fig. 4 End Rhy. Fig. 4

let ring -

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A

Em A Em

out each oth-er's help _ there ain't no hope for _ us. I'm liv - ing in a dream, _ a fan - ta -

Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (1st 4 meas.)

A D Bm

sy. _ Oh, yeah, yeah, yeah. _

Gtr. 4 (elec.)

f w/ dist.

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A

D Bm D 8va

rake - -

Bm F#m A

loco *f* w/ dist.

Gtr. 5 (elec.)

Gtr. 4 divisi

grad. release

Interlude

Gtr. 1: w/ Rhy. Fig. 1
D

Gtr. 4 tacet
D

D.S. al Coda

Gtr. 2

Gtr. 5

Gtr. 4 *divisi*

Gtr. 5

17 (17) 17 19 (19)

* Don't pick; str. is caught with previous bend and sounds due to vibrato.

** Vol. swell

3. If

Coda

D Bm F#m A Asus4 A

dream - er who dreams of bet - ter days. O - kay. I'm just a

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

Gtr. 1: w/ Rhy. Fig. 3 (2 times)

Gtr. 2: w/ Rhy. Fill 1

Gtr. 2: w/ Rhy. Fig. 3A (last 3 meas.)

D Bm F#m A Asus4 A

dream - er who's search - ing for the way to - day. I'm just a

Gtr. 2: w/ Rhy. Fig. 3A

D Bm F#m A Asus4 A

dream - er, dream - ing my life a - way. Oh, yeah, yeah,

Outro

D Dsus4 D Dsus2 D Dsus4 D Dsus2 D

yeah.

Gtr. 1

(Yeah.)

rit.

Rhy. Fill 1

Gtr. 2

No Easy Way Out

Words and Music by Ozzy Osbourne and Tim Palmer

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Slow Rock $\text{♩} = 76$

Chords: Csus2 G/B Gm/B \flat Csus2 Gmaj7/B Gm/B \flat

Gtr. 1 (clean)

mf *let ring* *w/ tremolo effect* *sim.*

Chords: Csus2 G/B Gm/B \flat F5 G5

Gtr. 2 (dist.) *mf* *P.H.* *loco* *p*

Gtr. 1 tacet

Gtr. 1

Gtrs. 3 & 4 (dist.) *divisi*

Gtrs. 3 & 4

Gtr. 3 *divisi*

Gtr. 4 *divisi*

Chords: F5 G5 B \flat 5 F5 G5 F5 G5 B \flat 5 F5 G5

Rhy. Fig. 1A

mf *8va* *loco* *Harm.* *P.M.*

End Rhy. Fig. 1A

Pitch: D

*Harmonic is located two-thirds of the distance between 2nd & 3rd frets.

Gtrs. 3 & 4

Rhy. Fig. 1

End Rhy. Fig. 1

P.M.

F5 G5 Bb5 F5 G5 F5 G5 Bb5 F5 G5

Rhy. Fig. 2 *loco* 8va ---- *loco* End Rhy. Fig. 2

P.M. - 4 Harm. - 4 P.M. - 4 P.M. - 4 P.M. - 4

P.H. 1 1/2

Pitch: D

Verse

Gtr. 2 tacet
Gtr. 3: w/ Rhy. Fig. 1 (2 times)
Gtr. 4: w/ Rhy. Fig. 1A (2 times)

F5 G5 Bb5 F5 G5 F5 G5 Bb5 F5 G5

1. Look in - to the mir - ror from the oth - er side,
2. Read dai - ly fic - tion, Su - per - man is dead.

F5 G5 Bb5 F5 G5 F5 G5 Bb5 F5 G5

See - ing your re - flec - tion, and the ghost of mine.
Crush - ing pounds of sil - ver, im - i - tat - ing lead.

F5 G5 Bb5 F5 G5 F5 G5 Bb5 F5 G5

Try - ing to de - ny, it, but the dam - age is done.
Then if he will fix it, chil - dren of the past.

Gtrs. 3 & 4 Rhy. Fig. 3 End Rhy. Fig. 3 Gtr. 4 8va ---- Harm. - 4

P.M. - 4

Pitches: G D

F5 G5 Bb5 F5 G5 F5 G5 Bb5 F5 G5

Un - der ser - geants or - ders but the race time is run.
guess there is - n't wel - come. Does - n't time move fast?

loco 8va ---- *loco* Gtrs. 3 & 4 Harm. - 4

P.M. - 4

Chorus
*D

Tr. 5 (dist.) **Riff A**
mf
w/ slide & wah-wah as filter

You've got to tell me it's o - ver now.

E/D

Gtrs. 3 & 4 **Rhy. Fig. 4**

P.M. - - - - -

0 0 0 0

*Chord symbols reflect overall harmony.

F/D E/D D

I'm trapped in - side of a dream. The crush - ing weight on my shoul -

P.M. - - - - -

0 0 0 0

E/D F/D To Coda 1. G/D

- ders now is bear - ing down and it seems there's just no eas - y way

End Riff A

End Rhy. Fig. 4

P.M. - - - - -

0 0 0 0

Interlude

Gtr. 5 tacet
Csus2 G/B Gm/Bb Csus2 Gmaj7/B Gm/Bb

out. (Way out. No eas - y way

Gtr. 2
8va P.H.

Gtr. 3
Riff B
mf
let ring
w/ clean tone

Gtr. 4
Riff B1
mf
let ring
w/ clean tone

P.M. - - - -
w/ dist.

P.M. - - - -
w/ dist.

Csus2 G/B Gm/Bb F5 G5

out. Way out.)

loco 8va

Pitch: E

End Riff B
f w/ dist.

End Riff B1
f w/ dist.

1 3 3

Gtr. 2: w/ Rhy. Fig. 2
F5 G5 Bb5 F5 G5 Bb5 F5 G5

2.
Gtr. 5: w/ Riff A (last meas.)
G/D

there's just no eas - y way

Gtr. 2

Gtrs. 3 & 4

P.M. -

P.H.

1 1/2

Pitch: D

Interlude

Csus2 G/B Gm/Bb Csus2 Gmaj7/B Gm/Bb Csus2 G/B Gm/Bb F5 G5

out. (Way out. No eas - y way out. Way out.)

8va loco

P.H.

5 (5) 3 3 3 5 5 (5) 3 5 5

mf let ring - - - - w/ clean tone

let ring - - - -

let ring - - - -

f w/ dist. P.S. steady gliss.

Interlude
Half-time feel
Gtrs. 3 & 4 tacet

Gtr. 2 Em Eb+ Ebmaj7#5 Em Eb+ Ebmaj7#5

mf

9 (9) 11 12 8 12 11 7 12 8

Gtr. 1

mf let ring - - - -

2 0 0 2 0 0 1 0 0 1 0 3 0 2 0 0 2 0 0 1 0 0 1 0 3 0

Bridge

Gtr. 2 tacet
Em

Guitar Solo

Gtrs. 3 & 4: w/ Rhy. Fig. 1A (2 times)
F5 G5 Bb5

*Gtr. 2  
 (cont. in notation)

* w/ wah-wah as filter

Gtrs. 3 & 4

P.M. — →

P.M. — →

P.M. — →

P.M. — →

** While holding tapped note,
bend str. w/ L.H. at 5th fret.

⊕ Coda

Gtrs. 3 & 4: w/ Rhy. Fig. 4 (last meas.)
Gtr. 5: w/ Riff A (last meas.)

Gtrs. 3 & 4: w/ Rhy. Fig. 4
Gtr. 5: w/ Riff A

G/D D E/D

Too late to tell me it's o - ver now,
(there's just no eas - y way out.)

F/D E/D D

fall - ing a - part at the seams. No an - gel sits on my shoul -

E/D F/D G/D

- ders now. I hold my head and it screamed, - there's just no eas - y way

Outro

Gtr. 3: w/ Riff B (1st 2 meas.)
Gtr. 4: w/ Riff B1

Csus2 G/B Gm/Bb Csus2 Gmaj7/B Gm/Bb

out. (Way out. No eas - y way

Gtr. 2

1 5 5 5 5 5 (5) 3 P.M. - 1

Csus2 G/B Gm/Bb F5 G5

out. Way out.)

Segue to "That I Never Had"

Gtr. 2

Gtr. 4 divisi

1 5 5 5 5 5 (5) 3 5 5 (5) (1) 3 3

Gtr. 3

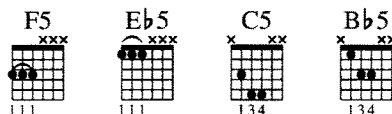
let ring

f w/ dist. fdbk.

pitch: D

That I Never Had

Words and Music by Marti Frederiksen, Ozzy Osbourne, Joe Holmes and Robert Trujillo



Drop D tuning, down 1/2 step:
(low to high) D \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderate Rock $\text{♩} = 118$

N.C. A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5

Gtr. 2
(dist.)

* mf

fdbk.

* Vol. swell begins over end of previous track.

** Gtr. 1 (dist.)

Riff A

End Riff A

f

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

** Doubled throughout.

G5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5

Gtr. 2 tacet

A5 G5 E5 A5 G5 E5 A5 G5 E5 A5

P.H.

5 (5)

pitch: F \sharp

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

G5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5

Gtr. 1

A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

G5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

G5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

G5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

G5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5

to give me some - thing that I nev - er
 'cause Can't get some - thing that I nev - er
 I want some - thing that I nev - er

Gtr. 1 Rhy. Fig. 1 End Rhy. Fig. 1

1. 2.

To Coda

A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5

had?
 had.
 had?

P.M. - - - - P.M. - - - - P.M. - - - - P.H. P.M. - - - - P.M. - - - - P.M. - - - -

Gtr. 1: w/ Rhy. Fig. 1 A5 G5

Can't get some - thing that I nev - er had.

Gtr. 1: w/ Riff A (2 times) A5 G5 E5 A5 G5 E5 A5 G5 E5

A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5

Bridge
 Half-time feel

G5 F5 E5 F5 G5

Should I think a - bout _ to - mor - row? Oh. Should I

Gtr. 1 Rhy. Fig. 2 Gtr. 1 w/ Rhy. Fig. 2 (2 3/4 times) End Rhy. Fig. 2

Gtr. 1 (clean) mf w/ tremolo effect Harm. - - - - 12 12 12

(cont. in slashes)

Gtr. 1: w/ Riff C
E5 D5 E5

N.C.

E5 D5 E5 N.C.

Gtr. 2

Two staves of musical notation. The top staff is for Gtr. 2, showing a melodic line with a sharp key signature and various bends and releases. The bottom staff is for Gtr. 5 (dist.), showing a distorted rhythm with a steady gliss. and a P.M. (pick mute) section. Fingering numbers are provided for both staves.

* Doubled throughout.

Guitar Solo

Gtr. 1: w/ Riff B (3 times)

Gtr. 5: tacet

C5 C#(b5) A5 G5 E5 A5 G5 E5 A5 G5 E5 C5 C#(b5)

Two staves of musical notation for the first part of the guitar solo. The top staff shows a melodic line with various bends and a loco section. The bottom staff shows a complex fretboard pattern with many bends and a P.H. (pick hit) section. Fingering numbers are provided for both staves.

Two staves of musical notation for the second part of the guitar solo. The top staff shows a melodic line with various bends and a loco section. The bottom staff shows a complex fretboard pattern with many bends and a P.H. (pick hit) section. Fingering numbers are provided for both staves.

Two staves of musical notation for the third part of the guitar solo. The top staff shows a melodic line with various bends and a loco section. The bottom staff shows a complex fretboard pattern with many bends and a P.H. (pick hit) section. Fingering numbers are provided for both staves.

Gtr. 2 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5

Gtr. 1

P.M. P.M. P.M. P.M. P.H.

2 0 2 0 2 0 2 0 2 2 2 2 2 2 2 2

Coda

Gtr. 1: w/ Riff A (1st meas.)
A5 G5 E5 A5 G5 E5

A5 G5 E5

Gtr. 1: w/ Rhy. Fig. 1
A5

G5

'Cause I want some - thing that I nev - er

Gtr. 1: w/ Riff A A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 Gtr. 1: w/ Rhy. Fig. 1 A5 G5

had. Give me some - thing that I nev - er

* Gtr. 2

semi-harm.

12 (9) 16 (9) 15 (9) 14 (9) 12 (9) 16 (9)

* Wah-wah off

Gtr. 1: w/ Riff A A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5

had.

w/ wah-wah as filter

12 15 17 20 17 15 12 12 16 17 20 21 17 15 12 12 15 17 20 21 20 17 15 12 12 15 17 16 12 15

A5

G5

Gtr. 1: w/ Riff A

A5 G5 E5

A5 G5 E5

A5 G5 E5

A5 G5 E5

Give me some - thing that I nev - er had.

Gtr. 1: w/ Riff A
A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5

The guitar staff shows a melodic line with various articulations including slurs, ties, and triplets. The fretboard diagram below the staff indicates the fret numbers for each note: 12, 17, 15, 12, 15, 12, 15, 12, 15, 12, 14, 12, 15, 12, 12, 12, 15, 12, 16, 12, 15, 12, 15, 12, 15, 12, 17, 15, 12, 16, 12, 17, 15, 12, 15, 8.

A5 8va ----- G5 N.C. D5 E5
 Gtr. 2 *loca*
 17 (17) 15 17

Gtr. 1

* Harm. —

4 2 0 4 2 0 4 2 0 4 2 0 4 2 0

You Know...(Part I)

Words and Music by Ozzy Osbourne and Tim Palmer

Intro

Slowly ♩ = 73

(Radio tuner)
approx. 4 sec.

Dsus4

Dm9

Dsus4

Dm9

Gtr. 1 (elec.)

mp
w/ clean tone
let ring throughout

mf

TAB

Dsus4

Dm9

Dsus4

Dm9

Verse

D

Dmaj7

1. Tried to be a fa-ther, things _

*Gtrs. 1 & 2 (acous.)

Rhy. Fig. 1

*Composite arrangement

Gm/D

Dmaj7

— just made it hard-er. Sor-ry if I made you cry. —

End Rhy. Fig. 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D

Dmaj7

Gm/D

Dmaj7

Years turned you a-gainst me heart _ was al-ways ach-ing and I nev-er thought you'd say good - bye. _ I could have been _

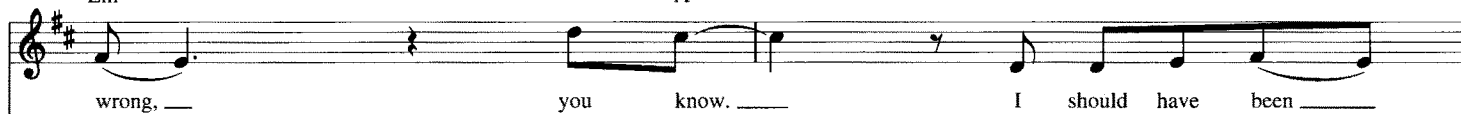
Gtr. 3 (elec.)

p
w/ clean tone

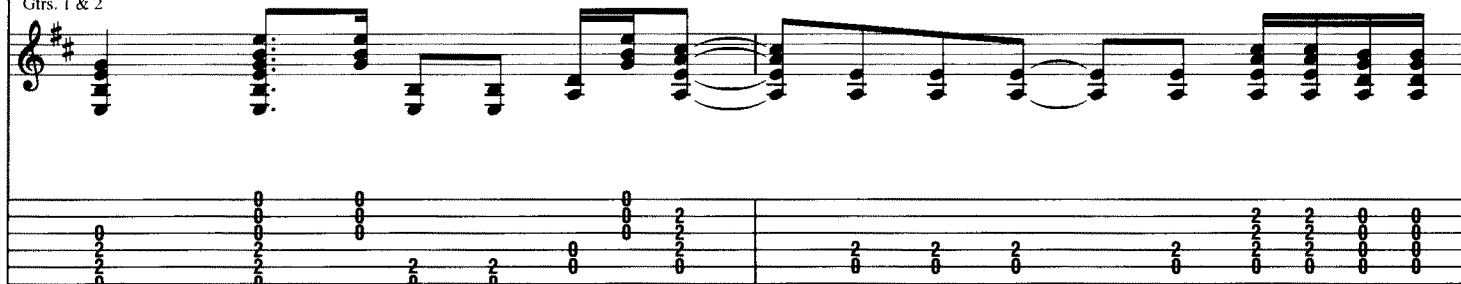
Chorus

Em

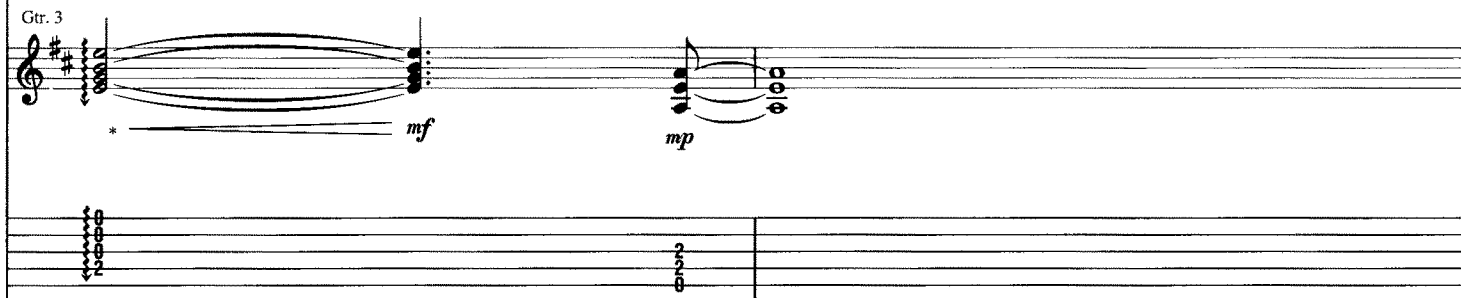
A



Gtrs. 1 & 2



Gtr. 3



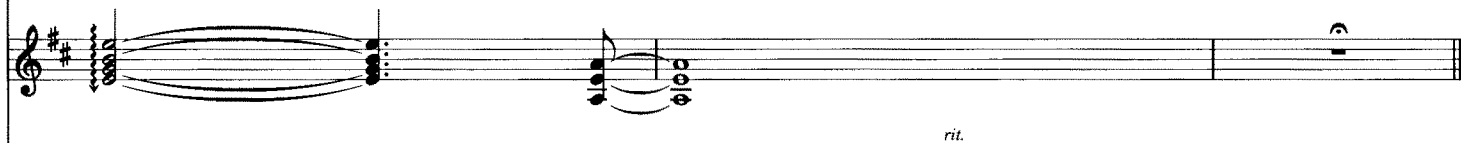
Em

A

rit.

D/A

(Radio tuner)
approx. 6 sec.



Junkie

Words and Music by Marti Frederiksen, Ozzy Osbourne, Joe Holmes and Robert Trujillo

7-Str. gtr. tuning:

(low to high) A-E-A-D-G-B-E

Intro

Moderately slow ♩. = 54

*A7(no3rd)

Gtr. 1
(dist.)

*Chord symbols reflect implied harmony.

Gtrs.

1 & 2

(dist.)

Riff A

pitches: D B

Verse

A7(no3rd)

1. You're com-ing down bad - ly, you're

End Riff A

crip-pled in - side. A

rat in a sew - er, you've

no place to hide. A

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Gtrs. 1 & 2: w/ Riff A

gut-wrench-ing fe - ver, ad - dict - ed to _ death. You don't give a fuck if it means your last breath. _

Chorus

C5

Eb5

Db5

C5

You try so hard to quit, but you'll nev - er ad - mit _____ you're the junk - ie. _____

Gtrs.
1 & 2

Rhy. Fig. 1

End Rhy. Fig. 1

P.M. - - - - P.M. - - - -

5 8 6 4 16 1 3 1 2 3 1 1 3 1 2 3 0

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Eb5

Db5

C5

There's no rea - son - ing why 'cause the mir - ror don't lie. _____ You're the junk - ie. _____

Interlude

A7(no3rd)

Gtrs.
1 & 2

Riff B

End Riff B

semi-harm. - - - -

3 5 3 5 4 3 6 3 5 3 5 4 3 6 5 (5) 5 5 3 5 5 3

P.H. - - - -

5 (5) 5 0 3 0 0 3 0 5 (5) 5 5 3 5 5 3

Verse
A7(no3rd)

2. You crave for the nee - dle to stick in your - vein, can't
chas - ing the drag - on, you're chas - ing the high. A

Riff C

End Riff C

wait for the poi - son to kill all the pain. You buy a cheap tick - et to
bug with one wing who's still try - ing to fly. You're all out of spir - it, a

G5

2nd time, Gtrs. 1 & 2: w/ Riff C
A7(no3rd)

take a short - ride. That beau - ti - ful flow - er is eat - ing your mind.
dead man a - live, a born a - gain junk - ie. You'll nev - er sur - vive.

G5

P.H. - - - -

Pitch: B

Pitch: D

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

C5 Eb5 Db5 C5

You try so hard to quit, but you'll nev - er ad - mit you're the junk - ie.

To Coda

Gtrs. 1 & 2: w/ Riff B

Eb5 Db5 C5

There's no rea - son - ing why 'cause the mir - ror don't lie. You're the junk - ie.

Bridge

G5

Db5 C5 Bb5 G5

Db5 C5 Bb5

Your name means noth - ing, you don't know the score. _ Bod - y is ach - ing, you still crave for more. _

Gtrs. 1 & 2

G5

Db5 C5 Bb5 G5

Db5 C5 Bb5

Some-times you wish that you'd nev - er been born. _ Tor-ment - ed king with a crown full of thorns. _

semi-harm. - - -

Interlude

A7(no3rd)

N.C.

A7(no3rd)

N.C.

Gtr. 3 (dist.)

8va

mf

*fdbk.

Pitch: B

*Vol. swell w/ echo regeneration

Gtrs. 1 & 2

P.H. - - -

A7(no3rd)

Guitar Solo

E5

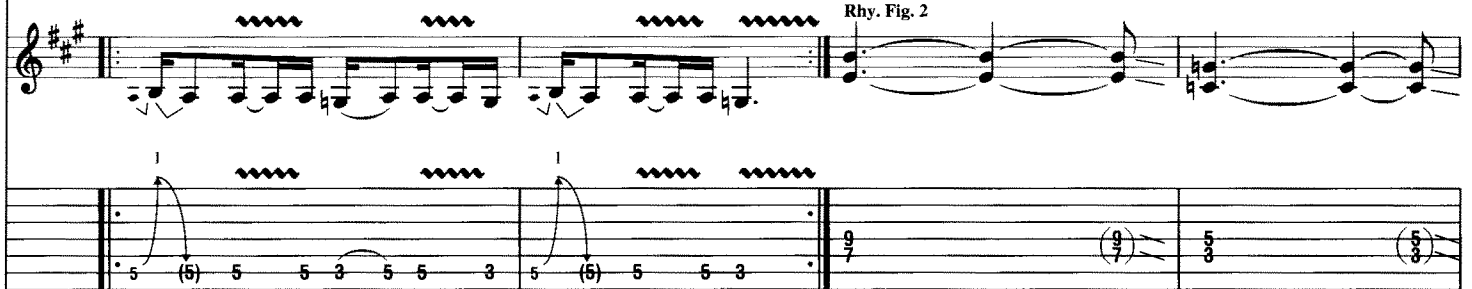
8va

C5

loco

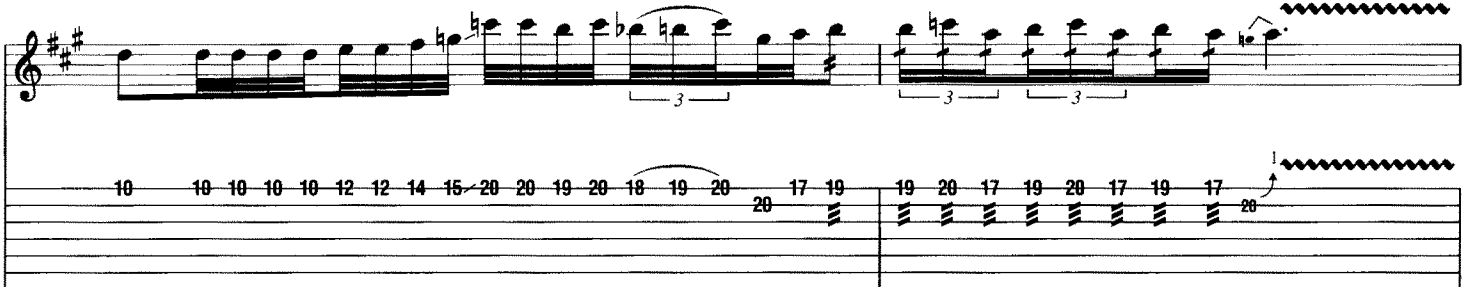


Pitch: E

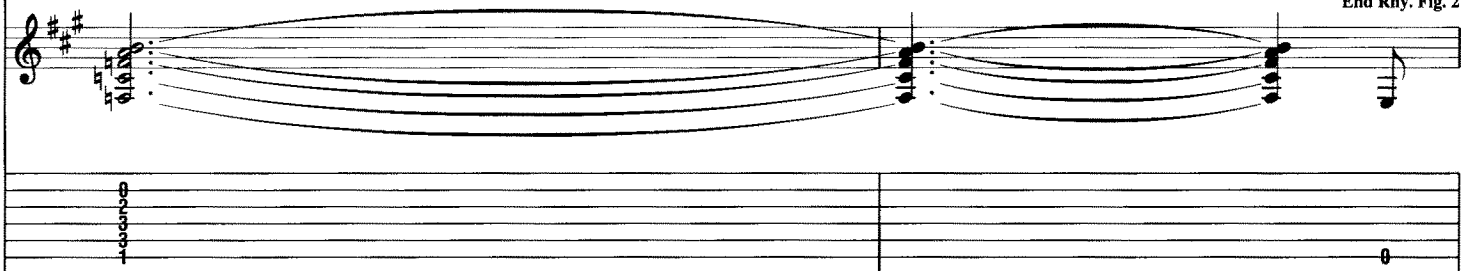


Fadd#4

8va



End Rhy. Fig. 2

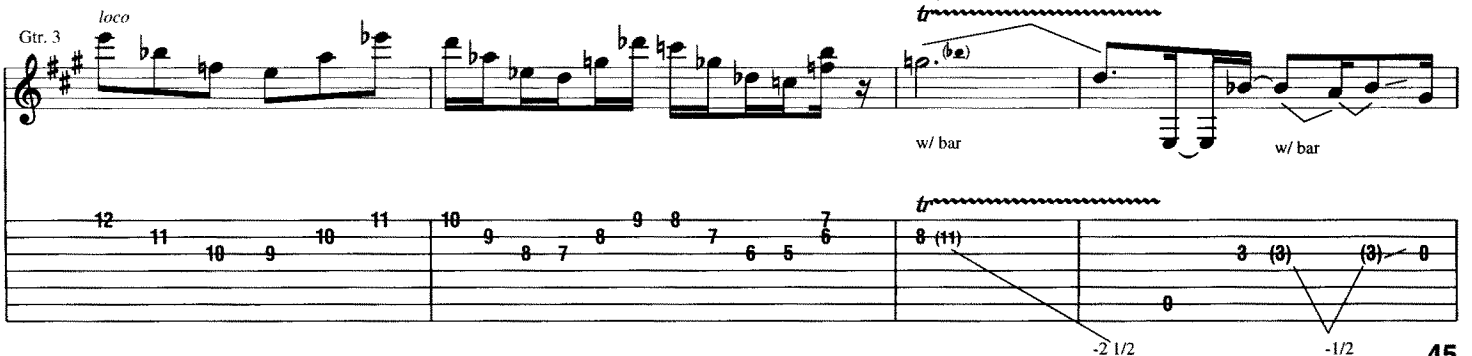


Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

E5

C5

Fadd#4



Gtrs. 4 & 5 (dist.)

Gtr. 3 tacet

E5

C5

mf

3/4

Fadd#4

3/4

Gtr. 4

E5

C5

D5

1/2

Gtr. 5

1/2

Gtrs. 1 & 2

Gtrs. 4 & 5 tacet
A7(no3rd)

Gtr. 3

Gtrs. 1 & 2

D.S. al Coda

3. You're

8va

w/ delay

⊕Coda

Gtrs.
1 & 2

Outro
Riff D

End Riff D

Gtrs. 1 & 2: w/ Riff D (4 times)

Junk - ie. _____ Junk - ie. _____

Junk - ie. _____ Junk - ie. _____

Junk - ie. _____ Junk - ie. _____

Junk - ie. _____ Junk - ie. _____

Gtr. 3

1/4

10 8 10 8 9 10 7 X X X

10 8 10 8 9 10 8 10 8 10 8 9 10 7 X X X

Gtr. 3 tacet
A7(no3rd)

Gtr. 3 tacet
A7(no3rd)

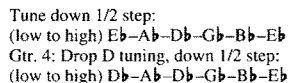
Gtrs. 1 & 2

w/ misc. fdbk.

10 8 10 8 9 10 8 10 8 10 8 9 10 7 X X X

5 (5) 5 5 3 5 5 3 5 (5) 5 5 3

Words and Music by Marti Frederiksen, Ozzy Osbourne and Mick Jones



Slowly ♩ = 75

Gtr. 1 (acous.)

* Chord symbols reflect overall harmony.

Bm

1. Been a - round this world so man-y times, _ if you could on - ly see _ my mind. I

Gtr. 2 (elec.)

rake- →
mf
w/ slight dist.

Gtr. 1

Rhy. Fig. 1

watched my se - cret heav - en turn — to hell. —

Gtr.

End Rhy. Fig. 1

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Gtr. 1: w/ Rhy. Fig. 1
Gmaj7

Faith a - lone — has guid - ed me, the ghost of my own des - ti - ny. — I

F#m A

have - n't e - ven got a soul — to sell. —

Pre-Chorus
C G/B Am

Rhy. Fig. 2

Gtr. 1

Voc. Fig. 1

All the things I put me through, — I would-n't wish — my hell on you. — You'll

(Ah, —)

Gtrs. 2 & 3 (elec.)

Rhy. Fig. 2A

f w/ dist.

5 5 2 2

C D Bsus4 B

End Rhy. Fig. 2

End Voc. Fig. 1

nev - er know — what's go - ing on — in - side. — Just an - oth - er

ah.) —

End Rhy. Fig. 2A

5 7 5 4

3 6 2 4

Chorus
Em G D A Em

lone - ly bro - ken he - ro pick - ing up the

P.M. — — —

2 2 2 2 2 2

5 5 6 6 6 6

G D A Em G

piec - es of ____ my mind. ____ Run-ning out of faith ____ and hope ____ and rea -

P.M. - 4

To Coda 2 ⊕ To Coda 1 ⊕

D A Em C5 Em C5

- son. I'm run-ning out of time, ____ run-ning out of time. ____

Interlude
Gtr. 2 tacet
Em
Rhy. Fig. 3

G D Cadd9 Em G

Gtr. 3

Verse

Gtr. 1: w/ Rhy. Fig. 3 (2 times)
Em

G

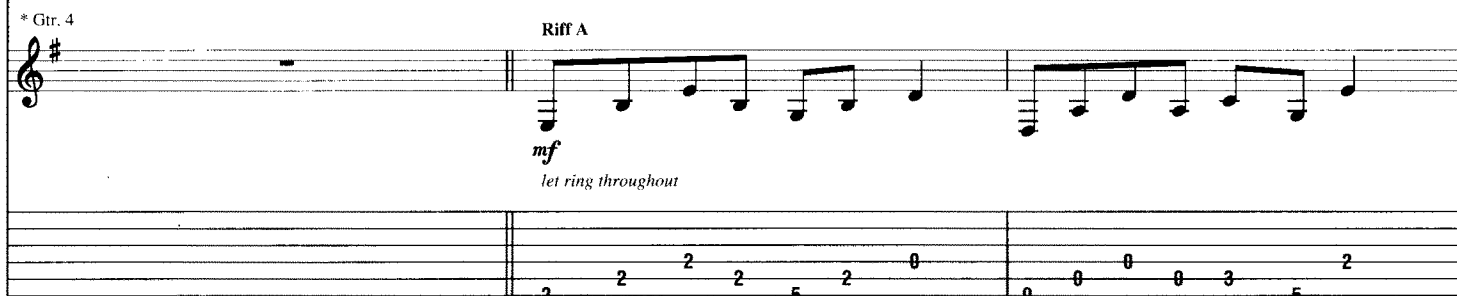
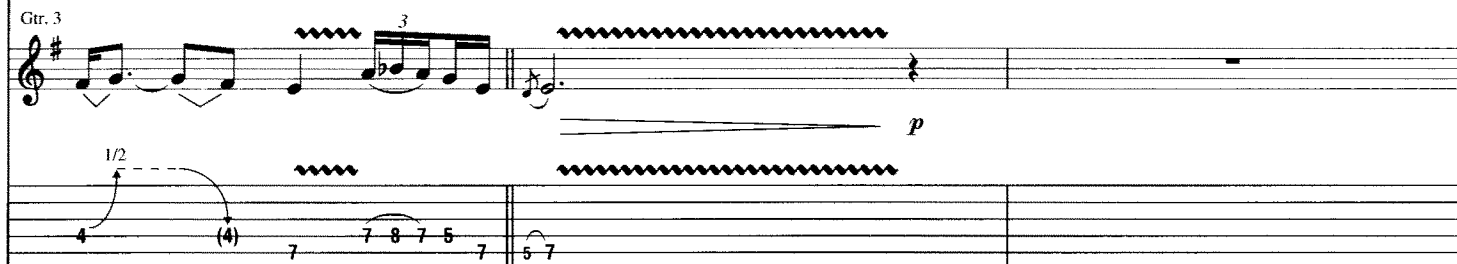
Gtr. 3 tacet
D

Cadd9

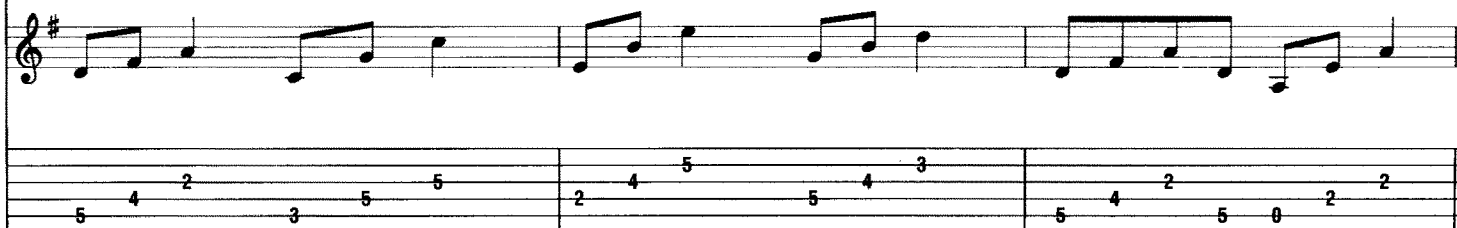
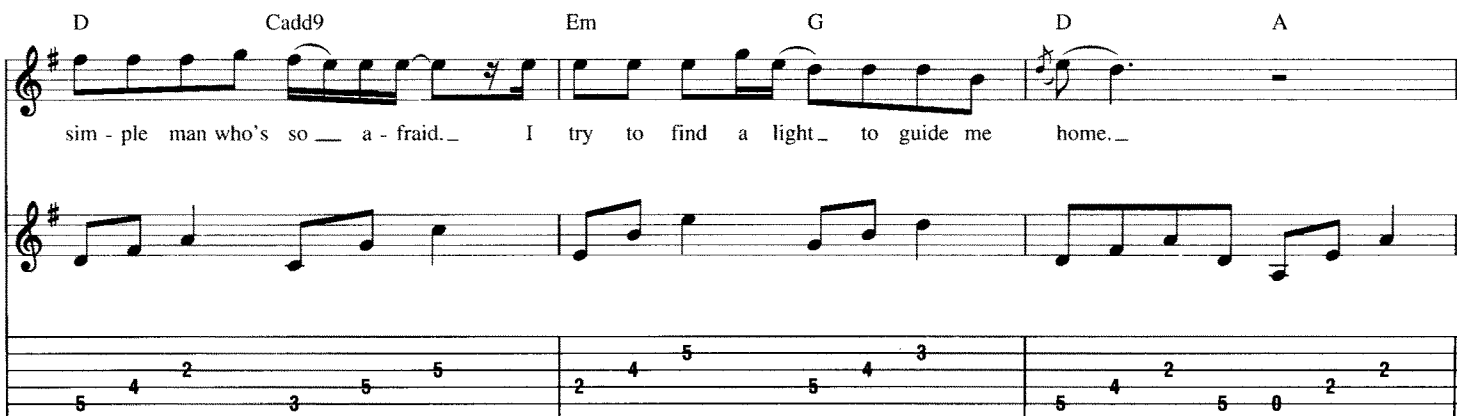
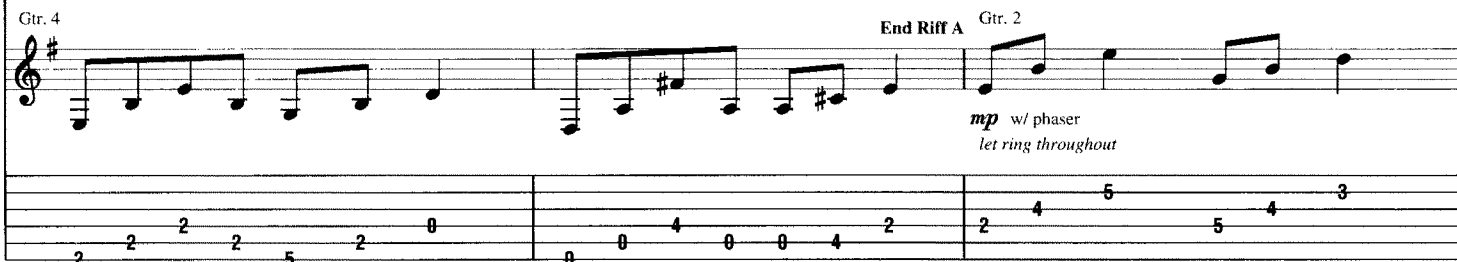
D

A

End Rhy. Fig. 3



* Baritone gtr. arr. for gtr.



Bkgd. Voc.: w/ Voc. Fig. 1
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 2 & 2A
C

D.S. al Coda 1

Gtrs. 1 & 3 tacet
C A
Voc. Fig. 2

* Depth & speed controls set high.

P.S.

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 2 & 2A

D.S. al Coda 2

⊕ Coda 2

Gtrs. 1 & 2 tacet

Em C5 Em C5 Em C5

time, _ run-ning out of time. _ I'm run-ning out of time, _ run-ning out of

Gtr. 3

Outro

Bkgd. Voc.: w/ Voc. Fig. 2 (till fade)

Gtr. 2: w/ Riff B (2 times)

Gtr. 5: w/ Riff B1 (till fade)

Em C5 C Ab C Ab Eb Cb Eb Cb

time. _

mf
P.S.

C Ab C Ab Eb Cb Eb Cb C Ab C Ab

mp
1/2 (11) 1/2 (11) 1/2 (11) 1/2 (11)

Begin fade

Gtr. 3 tacet

Eb Cb Eb Cb

8va loco C Ab C Ab

pp
1/2 (14) 1/2 (14) 1/2 (11) 1/2 (11)

Fade out

C Ab C Ab Eb Cb Eb Cb

Black Illusion

Words and Music by Ozzy Osbourne, Tim Palmer, Geoff Nichols and Andy Stummer

Tune down 1/2 step:
(low to high) Eb-Ab-Db-Gb-Bb-Eb

Intro

Slowly ♩ = 67

Gtr. 2 (dist.) F#5 C5 B5 A5
Riff A End Riff A

mf
w/ Roto Vibe & octave divider *
1/2

Gtr. 1 (dist.)
f

* Set one octave higher.

Gtr. 2: w/ Riff A F#5 C5 B5 A5
Gtr. 1 P.H.

Pitch: F#

Verse

F#5 C5 B5 A5

1. You load the dice and fake the smile up - on your face.
2. You al - ways seem to know the an - swer to it all.

Rhy. Fig. 1

P.M. P.M. P.M. P.M. P.M.

Chorus

2nd & 3rd times, Gtr. 4: w/ Fill 1

B5 A5 Cmaj7(add#6) C5 D5/A B5 A5 Cmaj7(add#6) E5 E#5 F#5



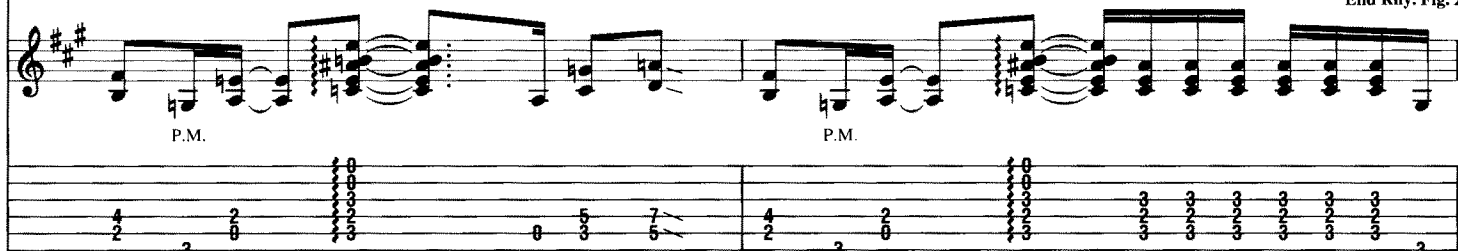
Gtr. 1 Rhy. Fig. 2



B5 A5 Cmaj7(add#6) C5 D5 B5 A5 Cmaj7(add#6)



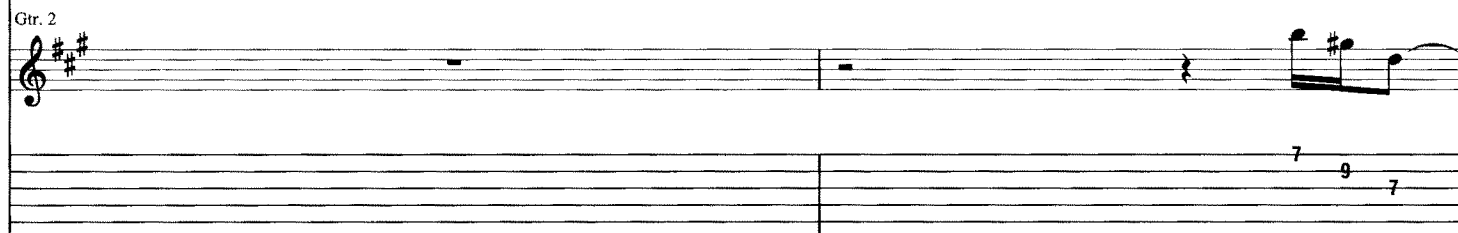
End Rhy. Fig. 2



Interlude

E5 G5 A5 Bb5 A5 G5 E5 G5 E5

To Coda




Fill 1

Gtr. 4 (dist.)



1. G5 A5 Bb5 A5 G5 E5 G5 E5

* w/ bar & amplifier vibrato

* Vibrato speed set at  slack

P.M. - - - - -

2. Interlude
Gtr. 2: w/ Riff A (2 times)
F#5

E5 G5 E5 C5 B5 A5

pp

P.M. - - - - -

Gtr. 1 F#5

C5 B5 A5

f

** Vol. swell

Guitar Solo

Gtr. 4

B5 A5 Cmaj7(add#6) B5 A5 Cmaj7(add#6)

f *T T T

* Tap w/ R.H., bend w/ L.H.

Gtr. 1

P.M. P.M. P.M. P.M.

B5 A5 Cmaj7(add#6) B5 A5 C7

P.M. P.M.

Gtr. 1: w/ Rhy. Fig. 2

B5 A5 Cmaj7(add#6) C5 D5/A B5 A5 Cmaj7(add#6) E5 E#5 F#5

Gtr. 4

B5 A5 Cmaj7(add#6) C5 D5 B5 A5 Cmaj7(add#6)

Verse

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 4 tacet

F#5

C5 B5 A5 F#5

3. I load the dice _ and fake a smile _ up-on _ my face. _ With fing-ers crossed, I switch the per-

Gtr. 3

A5 B5 C5 F#5 C5 B5 A5

- fume with the mace. _ What kind of dreams _ do I _ en - joy _ in - side my bed? _

Riff B

End Riff B

let ring

Gtr. 3: w/ Riff B

F#5

D.S. al Coda

B5 C5

A5

You'll face the lies _ and take _ the e - vil from my head. _

⊕ Coda

E5 G5 A B♭ A G E5 G E5 Gtr. 3 tacet E5 G5 A5 B♭5 A5 G5

Yeah. _____

Gtr. 2

Gtr. 3

Gtr. 1

P.M. P.M. — — — — P.M. — — — —

2 0 2 0 4 0 5 5 5 5 5 4 2 2 0 2 2 2 2 0 2 0 5 5 7 0 8 8 8 8 7 5 3

Outro

Gtr. 2: w/ Riff A (2 times)

F#5

Gtr. 2 E5 G5 E5 G5 A5 B♭5 A5 G5 E5 G5 E5

w/ amplifier vibrato

Gtr. 1

P.M. — — — — — — — — — —

2 2 5 5 2 0 0 0 0 0 0 0 0 0 0 0 2 2 2 4 4 4 4 4 4 4 4 2 9 8

C5 B5 A5 F#5 C5 B5 A5 F#5

P.H.

Pitch: F#

4 4 4 4 4 4 4 10 10 10 10 9 7 4 4 4 4 4 4 4 0 9 8 4 4 4 4 4 4 4 10 10 10 10 9 7 4

2 2 2 0 2 0 2 8 8 8 8 7 5 2 2 2 0 2 0 2 0 9 8 2 2 2 0 2 0 2 8 8 8 8 7 5 2

Alive

Words and Music by Ozzy Osbourne and Danny Saber

Intro

Moderately ♩ = 126

Gtr. 1
(dist.)

E5

G5 G#5 A5 A#5 E5

G5

slack
*Vibrato bar simulating
tape effect.

E5
Gtr. 2 (slight dist.)

G5 G#5 A5 A#5

E7sus4

A5 Bb5 A5 G5

E7sus4

A5 Bb5 A5 G5

Gtr. 1

P.M.

P.M.

P.M.

P.M.

E7sus4

A5

Bb5 A5

G5

1.

2.

P.M.

P.H.

Pitch: E

Half-time feel

Gtr. 2 tacet

Gsus2

D/F#

F6(no3rd)

Verse

Gtr. 3 tacet

Em7

1. A
2. A

Gtr. 3 (dist.)

mf

Gtr. 4 (clean)

mp

let ring throughout

Gtr. 1

let ring

8va

fdbk.

Pitch: C

child of a broken mind, the fear that I hide be hind.
head full of tragic schemes, what keeps me a live is dreams.

pp

Gtr. 1 tacet

Fmaj7#11

Riff A

End Riff A

Em7

Liv - ing in - side my head, I feel like the liv - ing dead.
 You may think I've lost con - trol, the man with the bro - ken soul.

Gtr. 4

Gtr. 1

p *pp*

Gtr. 4: w/ Riff A Fmaj7#11

I need your af - fec - tion. It's the best, it real - ly helps me.
 I'm not here to try and make ex - cus - es, just be - lieve me.

Gtr. 1

p

Pre-Chorus

E5 D5 E5 D5 E5

With my back a - gainst the wall, try - ing so hard not to fall,

Gtrs. 1 & 3

f P.M. P.M. P.M.

D5 E5 D5 E5 D5 E5 D5 E5

guess I'm tired of slip-ping a - round. _ Hope - less, in de-spair, don't know if I'm here or there.

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - -

Chorus

End half-time feel

D5 E5 D5 E5 D5 E5 E5

Feel - ing like I'm up and I'm down, _ but I'm still a - live. _ (I don't have an - y place to

Gtr. 2

Riff B1

Gtr. 3

Riff B2

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - -

Gtr. 1

Riff B

P.M. - - - P.M. - - - P.M. P.H. P.M. - - -

You know I'm a - live. ____ But I'm still a - live. _
 go an - y - where. _ I know I'm cra - zy, but I still like you there. _

End Riff B2 Riff B3 End Riff B3

P.M. P.M.

End Riff B

Gtr. 1: w/ Riff B
 Gtr. 3: w/ Riff B3 (2 times)

I don't wan-na die, ____ yeah. ____

I don't have an - y place to go an - y - where.) _

Gtr. 2

End Riff B1 Riff C Gtr. 5 (dist.) End Riff C

f

1. Interlude

Half-time feel

N.C. Gsus2 D/F# F5

Gtr. 3

Gtrs. 1 & 5

P.M. - - - - -

2.

E5

End Riff D1

End Riff D

12

Gtr. 5: w/ Riff DJ

Gtr. 3 tacet

Riff E

Gtr. 5

~~(b)~~

E5

8va

End Riff E

P.H

(2)

But I'm still a - live. —

8va

loco

1/2

17 (17) 15 17 15 19 15 15 19 15 15 17 12 15 12 15 12 15 12 16 14 12 14 12 14

P.S.

2 5 2 1 1 2

Chorus

Gtr. 1: w/ Riff B (2 times)
Gtr. 2: w/ Riff B1
Gtr. 3: w/ Riff B2

Gtr. 3: w/ Riff B3 (3 times)

E5

(I don't have an - y place to go an - y - where. — You know I'm a - live. — I know I'm cra - zy, but I

But I'm still a - live. — You know I'm a - live. —

still like you there. — I don't have an - y place to go an - y - where. —

1. Gtr. 5: w/ Riff C

2.

I know I'm cra - zy, but I still like you there. — But I'm still a - live. — I don't wan - na die, —

still want you there.) —

Outro

Half-time feel

Gtr. 1: w/ Riff D (4 times)
Gtr. 5: w/ Riff D1 (3 times)

Gtr. 3: tacet

E5

yeah. —

Gtr. 6 (dist.)

mf

3 0 3 0 4 7 4 3

Gtr. 3

pp

0

You know I'm a - live. ___

Gtr. 6

(3) 12 4-7-4 3 3 4 7 (7) 7 (7)-9 11 12 (12) 9

You know I'm a - live. ___

Gtr. 5: w/ Riff E

fdbk. 3 w/ bar 8va

(9) 7 8-9 11 12 (12) 9 22

-3 1/2

Gtr. 6 tacet

Gtr. 3

Gsus2 D/F# F5

Gtr. 3 tacet

Em7

Gtrs. 1 & 5

P.M.

5 4 3 0 0 2 0 3 1

Can You Hear Them?

Words and Music by Marti Frederiksen, Ozzy Osbourne, Joe Holmes and Robert Trujillo

Intro

Half-time Shuffle feel ♩ = 133 (♩ = ♩ ♩)

N.C.

(Bass & drums)

Gtr. 1 (dist.)

Riff A

mf

End Riff A

Gtr. 1: w/ Riff A (2 times)

Riff B

Gtr. 2
(dist.)

 f

Riff B1

Gtr. 3 (dist.)

mf

End Riff B

P.S.

End Riff B1

P.S.

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Verse

Gtr. 3 tacet
2nd time, Gtr. 2: w/ Rhy. Fig. 1
E5

1. You're so sick and tired of liv - ing, and so a -
2. Ten thou - sand mil - lion night - mares, temp - ta - tion

Gtr. 2

P.M. -

B5 Bb5 A5 G5 F5 E5

fraid by to the die. I've lived so man - y lives and
by the score. I used to get so high and

Rhy. Fig. 1

P.M. -

B5 Bb5 A5 G5 F5 E5

still I won - der why. The way the
still I want - ed more. You think my

End Rhy. Fig. 1 Riff C

P.M. -

world per - ceives me is not the way I am.
time is wast - ed in search of who I am.

End Riff C

P.M. -

P.H. P.H. -

1/4

Pitches: Eb Db D

The one half thinks I'm cra - zy, the oth - er thinks I'm damned.
I tried so hard to kill the boy in - side the man.

Pre-Chorus

Bb5

C5

1., 3. I spent a long, long time a - lone night in my room.
2. I spent a thou - sand years a one night in my room.

let ring - - - - - let ring - - - - -

Bb5

C5

I need your help to get me
I've lived your so man - y lives and

let ring - - - - - let ring - - - - -

Chorus

Gtrs. 2 & 3: w/ Riffs B & B1

* E5

out of this gloom. Can you hear them?
that is my doom.

Riff D
Gtr. 1

P.M. - - - - -

* Chord symbols reflect implied harmony.

All the voices in my head? (They bring me

Can you

End Riff D

P.M. - - - - -

Gr. 1: w/ Riff D

1.

hear them?_ They won't be hap - py 'til I'm dead. (They bring me

out.)

Interlude

out.)

Gr. 2

P.M. — slight P.H. —

* w/ echo repeats

2.

Gr. 1: w/ Riff D (2 times)
Grts. 2 & 3: w/ Riffs B & B1

(They bring Can you hear them?_ All the voic - es in my head?_

me out.)

To Coda ⊕

Can you hear them?_ They won't be hap - py 'til I'm dead. (They bring me

(They bring me out.)

Interlude

Half-time ♩ = 67 (♩ = ♩)

C#m Asus2 F#6(no3rd) C#add9/E

out.)

Gr. 4 (clean)

mp

let ring throughout

* w/ echo repeats

Bridge

Badd4 Aadd9

I nev - er thought_ I'd smile a - gain, —

Riff E End Riff E

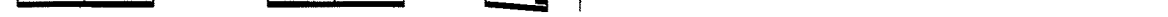
Badd4

al - ways thought I'd be _____ here _____ on my own. _____

Badd4 Aadd9

Some - times when I'm down, ——— you come — and save me a - gain, and a - gain,

Gtr. 4 tacet
C#5 B5 G#5 G5 F#5 E5 C#5 B5 G#5 G5 F#5 E5



and a - gain, and a - gain. _____

[illegible]

Gr. 2

* *p* *f* P.M. -> P.M. ->

2 0 6 4 2 6 5 4 2 0 0 6 4 2 6 5 4 2 0 0

* Vol. swell

Guitar Solo

Gr. 2

P.M. - 1

P.M. - 1

C#5 B5 G# G F# E5 C#5 B5 G# G F# E5

P.S. w/ wah-wah w/ bar

17

P.M. - - -

Interlude

A tempo

Gtrs. 2 & 3: w/ Riffs B & B1

Gtr. 5 tacet

Gtr. 5 E5

* Pluck strings behind nut.

slight P.H. - - -

Verse

Gtr. 2: w/ Rhy. Fig. 1

Gtr. 1 tacet

Gtr. 2: w/ Riff C

E5 B5 Bb5 A5 G5 F5 E5

Gtr. 1 3. I'll nev - er un - der - stand it, it makes no sense at all. Just look at

⊕ Coda

D.S. al Coda (take 2nd ending)

what I've done, it's time to count the score.

E5

out.)

Gtrs. 1, 2 & 3

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings: high E, B, G, D, A, low E

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

D A D E G (6) (6) open 3fr

Definitions for Special Guitar Notation

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

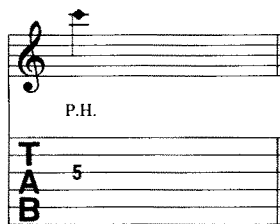
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

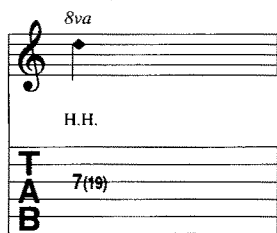
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



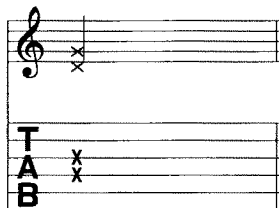
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



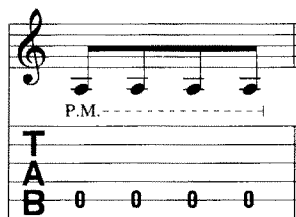
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



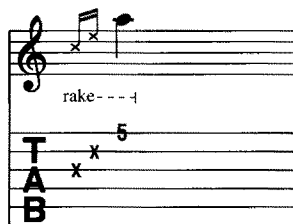
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



RAKE: Drag the pick across the strings indicated with a single motion.



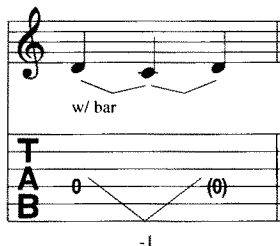
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



ARPEGGiate: Play the notes of the chord indicated by quickly rolling them from bottom to top.



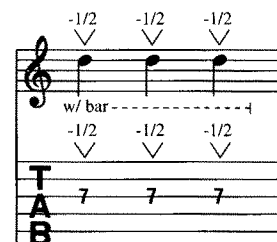
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Additional Musical Definitions



(*accent*)

- Accentuate note (play it louder)



(*accent*)

- Accentuate note with great intensity



(*staccato*)

- Play the note short



- Downstroke



- Upstroke

D.S. al Coda

- Go back to the sign (%), then play until the measure marked "**To Coda**," then skip to the section labelled "**Coda**."

D.C. al Fine

- Go back to the beginning of the song and play until the measure marked "**Fine**" (end).

Rhy. Fig.

- Label used to recall a recurring accompaniment pattern (usually chordal).

Riff

- Label used to recall composed, melodic lines (usually single notes) which recur.

Fill

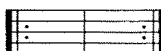
- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill

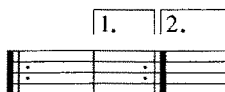
- A chordal version of a Fill.

tacet

- Instrument is silent (drops out).



- Repeat measures between signs.




- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE:

Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins), or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).



**GETS ME THROUGH
FACING HELL
DREAMER
NO EASY WAY OUT
THAT I NEVER HAD
YOU KNOW . . . (PART 1)
JUNKIE
RUNNING OUT OF TIME
BLACK ILLUSION
ALIVE
CAN YOU HEAR THEM?**

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